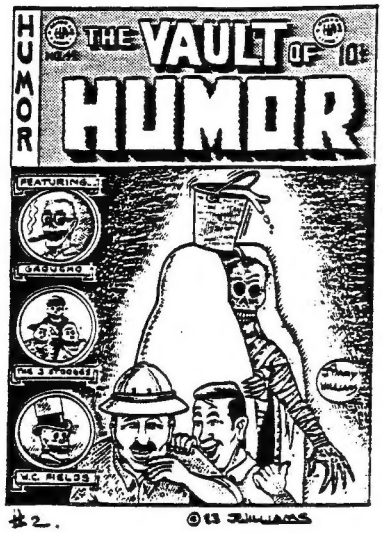


COMIX WAVE LETTER 2. MAY, 1983. c Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by Jim Siergey. Ads/Subs: Query.

GETTING A NEW ZINE GOING--

People often write to me and ask me to contribute to new zines. I usually do. That's why you see my articles and stuff in so many different places. I'm always glad to help someone get something started and, if I like it, I continue to contribute. But people ask me to turn my artists on to their zines and I have to say no. Why? Well, I am willing to contribute to new pubs myself, but I don't feel I should lay that trip on anyone else. That's why I tell people who want to contact one of the artists in the COMIX WAVE zines to write to the artist in care of COMIX WAVE and I will pass the letter on. I want you to do your own negotiating.

Some of the problems that come up are serious. Are you ready to do a publication? What makes you think so? Why should anyone trust you with art, writing, or photography when you haven't published anything before? Do you know how much art is out there unpublished and lost to everyone because an artist trusted someone who didn't come through? Do you know what internal distrust that creates? Before you ask anyone for art or writing, you have to be ready to assume responsibility for that material. If your project falls through, you return that art and you apologize to the people involved. You don't just drop it and leave that art dumped somewhere. And if you don't have the money for the postage and the rest of the expenses of publication, what are you doing soliciting material in the first place?

I advise all of you who are beginning and advanced artists: 1) never send your originals anywhere. Always send a xerox or a stat. This, of course, does not apply to people you have worked with regularly and have learned to trust; 2) Set a time limit on the use of your work. I'd say two months maximum. If a project doesn't make in that time, it's questionable whether the publisher had it together in the first place. If you don't set a time limit on the use of your art, you just wind up losing out on other publication possibilities, particularly when your material is topical. One thing we do at COMIX WAVE is get the artwork out right away--there are no long delays, none of these long silences where an artist begins to doubt his publisher. There are long term projects. We have a few in the works, but they do not involve holding artwork out of circulation. 3) Once you have found that someone is unreliable, let the rest of the group know. I maintain a file of letters re burns and ripoffs and unkept promises. Anyone who uses COMIX WAVE is considered trustworthy and reliable. Books are mailed out right away. Mail is answered quickly. We maintain a tight communication network. If someone violates this trust, we don't do business with them anymore and their name is told to our associates privately. I've had people write to me about rip-offs and want the villains listed in my newsletter. I don't do that. I do file the letter and inform those concerned privately. I suggest you newcomers order one item from publishers plugged in this letter and see what kind of service you get. Don't order a lot of zines from anyone until you are sure of that seller. 4) If you send art to someone and they don't use it within a reasonable time period, send it somewhere else. I've been a pro photographer for over 20 years and it's my practice to give a magazine two weeks, then submit my photos or article elsewhere.

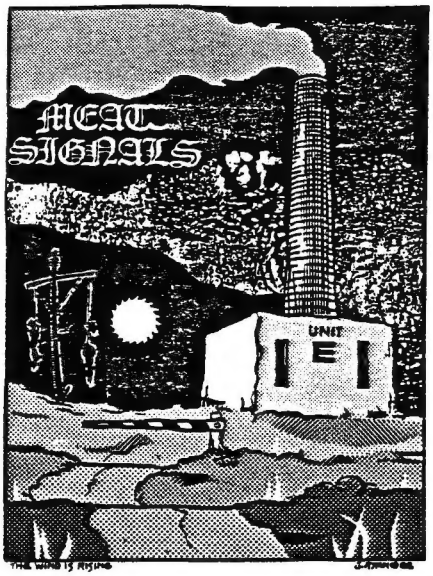
Comments on this or any other material in COMIX WAVE are welcome. Keep them short and to the point. I'll run what seems pertinent.

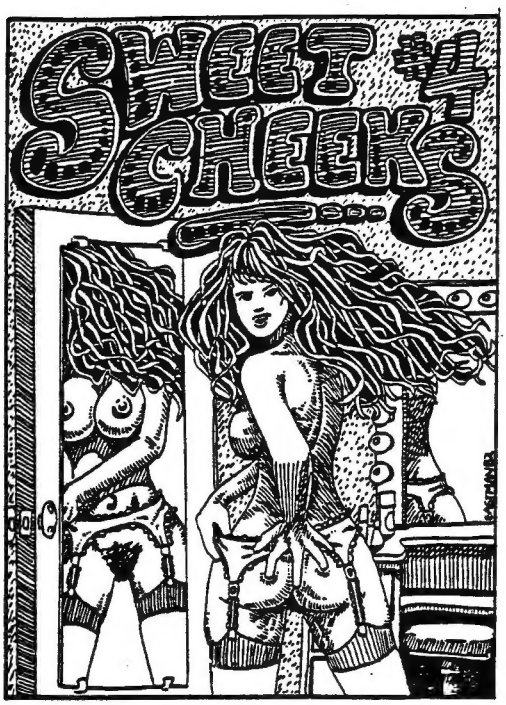
-CLAY GEERDES
3-12-83

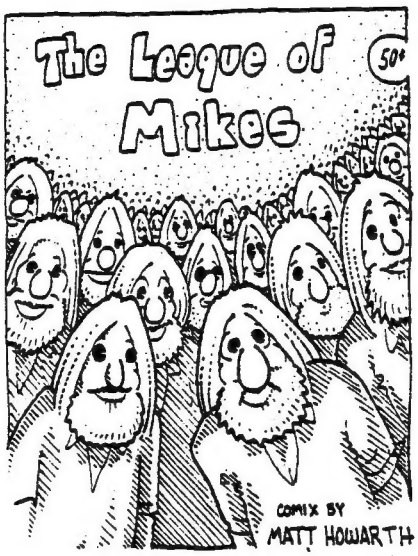
NEWAVE refers to comics drawn and produced outside the overground & Underground mainstream. These are usually published in small runs by offset or xerox. The most popular sizes are 4x5 (mini-comix) and 5x8 (digestzines), but there are many variations in size, quantity, quality, and price. Most of the minis sell for 25-50¢ and a first-class stamp, while most digestzines sell for 75-1.50. Newave is primarily an apprentice medium, but artists participate in the comix on all levels. A younger artist learns by seeing his work run next to an older experienced artist. Newave is a fluid movement with newcomers joining all the time and old members moving on to more professional mags.

How do the comix come into being? Well, the ideas are primary. Many young people starting to cartoon imitate t-v and comic book materials. Fine, but that's imitation, not originality. Those who will become originals and make a name eventually are those who turn to life for their inspiration. You walk along a road and you see a school bus filled with kids and you think SCHOOL BUS FUNNIES #1 & start working out some gags and stories about kids who commute, about kids who are bussed to strange schools in strange neighborhoods. All kinds of possibilities come to mind. You go home and start to draw. Maybe you know some others who would like to get in on the idea and you write a few letters. Pretty soon, there is a new comic out--SCHOOL BUS FUNNIES. Now this is easy with minis and newaves, but it's almost impossible with standard comic books (32 pp, color covers, etc.). When you start to think of comics on the mainstream level, it's a matter of time and money. Market Research is more likely to determine what titles exist rather than human creativity. Individual people decide and create the minis and newaves; editorial boards come up with titles like Marvel's US 1. Newave comix all have a personal style; mainstream comics have a company style. You decide very early whether or not you want to work toward being yourself or whether you want to be another in the long line of pencillers and inkers who have drawn Batman or Spider-Man. You have to decide whether you want to maintain your personal style or have it assimilated into the house style. You can't have both. There is a book called HOW TO DRAW COMICS THE MARVEL WAY, but there could not be a book telling you how to draw comix the Newave way.

CLAY GEERDES
March 8, 1983







MEAT SIGNALS. 75¢/stamp Jim Ryan, 102 S Lake Av Albany, NY 12208.

LEAGUE OF MIKES. 50¢/st Howski Studios, Bx 804, Langhorne, PA 19047.

TWISTED IMAGE tabloid, $1/54¢st. 2501 Haste St Berkeley CA 94704, Room 414. Uses art, writing.

CANADIAN ADVENTURE COMIX, Don Thompson, $2.50, 515-B Hall St., Nelson, B.C. Canada V16 121. 8 1/2 x 11.

ITCHY SCALY, Brad Johnson, 717 17th St #1, Greeley, CO 80631 7x8. $1/stamp.

WORKER POET 2, 3, Mike Hill, 29 Laurel Ave., Oil City, PA 16301. $2. Uses stuff.

PLAYFROG II 25¢/stamp, Dennis Schultz, 3151 Chowen Ave S #326 MPLS, MN 55416.

LONE WULF 3, George Kochell, 5432 Main #4, E. Petersburg, PA 17520 50¢/stamp

Want your cover shown in CW? I need a small white copy. No promises.

MELVIN COMICS and THE GREAT WHITE NOTHING BOOK, Don Chin, 75¢pp ea. POB 7034, Eureka, CA 95502.

JUS' STUFF 2, Dan Taylor, 1833 Guntle Rd., New Lebanon, OH 45345. 50¢/stamp.

SASQUATCH 5, Steve Willis, 1214 Cherry St., Olympia, WA 98501. 50¢/stamp.

SPUD & ERNIE 1, 3, 4 & NORMAL BOY 1. 25¢/stamp ea., Steve Spaise, 3557 Idaho Av N, Crystal MN 55427.

SCIENCE FRICTION 1 back in print. 50¢/stamp, Tom Brinkman, 4 Cranberry Dr. Islip NY 11751.

LATEST FROM CLAY GEERDES: SWEET CHEEKS 4, BIG TITS 5 and 6, VAULT OF HUMOR 2 ($1.37), BAD GIRL ART 4 ($1.87), ROSEBUD CARTOONS (Terry Boyce), HMM! 2 (GRASS GREEN), ON GOLDEN PUN (GLENTWORTH, SIERGEY), IGGY & SNURT I (Taylor) MONSTER MASH (Chin), TALES FROM INSIDE 12 (Garcia) 50¢/stamp.

THINK MAYBE YOU'RE FUCKED UP??
NERVOUS? WORRIED? CAN'T FIGURE IT ALL OUT?
MAYBE YOU HAVE MEDIASITUS
DON'T LET THOSE BASTARDS ENTER YOUR BRAIN!!!
CANCEL YOUR NEWSPAPERS — USE YOUR T.V. FOR TARGET-PRACTICE!
GET YOUR NOSE OFF THE GRINDSTONE, YOUR SHOULDER OFF THE WHEEL,
YOUR ASS OUTTA THE SLING & YOUR HEAD INTO SOME
COMIX
UNDERGROUND, NEWAVE... TAKE YER PICK — AND WHILE
YOUR AT IT, CHECK OUT
SAFETY FIRST 1 & 2
TOOFARGONE